

LOST: THE OFFICIAL MAGAZINE PRESENTS

DARK TERRITORY SPECIAL:
FACE YOUR LOST FEARS

LATEST SEASON 6 NEWS:
WRITERS' ROOM UPDATE

LOST

THE OFFICIAL MAGAZINE



HALLOWEEN COMES TO LOST...

**BEN'S
DARKEST
HOUR**

MICHAEL EMERSON
RECALLS ALEX'S FATE

NIGHT TERRORS

- ART OF THE SMOKE MONSTER'S LAIR
- BRAVE THE ISLAND'S CATACOMBS
- RADZINSKY INTERROGATED



CHAMBER OF SECRETS

Lost's Labyrinth Revealed

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ISSUE #25 - DARK TERRITORY SPECIAL

DEC 09/JAN '10



THE TRANSCIVER

< MESSAGE START >

Greetings smokie fans from around the world. This intro comes with a somewhat heavy heart – obviously because we’re fast-approaching the final *ever* season of *Lost* – but also because this will probably be the last ever Halloween-timed ‘Dark Territory’ Special of *Lost Magazine*.

As I’m sure you’ll all agree, *Lost* embraces several genres/emotions extremely well, and when it comes to making every fibre in your body lock up, that ominous “ticka-ta-ticka-ta-ticka-ta” of the smoke monster gets me every time. And then there are all the freaky events that have occurred inside *that* cabin... and all those spine-tingling whispers... need I go on?

One of my big loves is Korean filmmaking, especially the stunning work by my one of my favorite directors, Kim Ji-woon (check out *Memories* and *A Tale of Two Sisters* for some severe chills). He is a master of unexpected frights – by mainly doing very subtle, expertly-timed camera moves – and it’s the subtle, less-is-more approach to scares that *Lost* has always nailed with perfection too.

So, it being October once more, I’m thrilled to be able to dedicate this issue largely to *Lost*’s mastery of suspense and darkness – starring some fascinating access-all-areas features into the spooky underbelly of the island, with your guide, *Lost* Production Designer Zack Grobler. Plus, Michael Emerson recalls Ben’s most harrowing experience, and we’ve even got Eric Lange to look back over his menacing portrayal of Stuart Radzinsky in season five.

Turn off the lights – Jacob prefers candles...

Paul Terry
Editor

< MESSAGE END >

CONTENTS



BY THE FIRE

22 FEAR OF THE DARK

Michael Emerson takes time out from his summer break to talk about Ben's traumatic experience of seeing Alex again, the powerhouse fifth season, and what is yet to come...

46 RADZINSKY REVEALED

The wonderful Eric Lange gives every *Lost* fan their dream: a look inside the mind of the man who brought Swan station Stuart to our screens...

Dark Territory

18 TOWERING TAWERET

Seems like you all can't stop emailing about the statue – and everyone on *Lost Magazine* is obsessed with it too. Prepare for an exclusive look at how the goliath was created...

28 ENTER: THE TUNNELS

How brave are you feeling? Fancy a descent into the heart of the island? *Lost* Production Designer Zack Grobler invites you to investigate the creepy tunnel systems...

40 CHAMBER OF THE MONSTER

We couldn't do a Dark Territory issue and not focus of the smoke monster, so prepare to enter the black cloud's mysterious chamber...

52 AN ANCIENT REALM

Home to Jughead, we revisit the huge sets that were created for the fifth season's cavernous sequences...

BEYOND THE HATCH

06 THE COMIC-CON FINALE

To celebrate what was an amazing *Lost* panel – and the last one ever – at this year's San Diego Comic-Con, our Beyond The Hatch investigations have taken over the entire New Transmissions news section this issue: enjoy the report...

THE OTHERS

58 FROM EDITOR TO LOST DIRECTOR

In an exclusive interview, Mark Goldman reveals his fascinating experience on the show, going from a long-time editor, to first-time director for the Sawyer and Juliet revelations that underpinned *LaFleur*...

MEMENTO MORI

37 CAPTAIN'S LOG

For this issue, we revisit the sad but thrilling story arc of Captain Gault, the ill-fated soul who tried his best to help our castaways on the freighter...

Frequent Flyers...

03 THE TRANSCIVER

A foreword by *Lost Magazine's* Editor and ABC Blogger, Paul Terry...

06 NEW TRANSMISSIONS

Aside from our huge Comic-Con report, we've got even more exciting *Lost*-related news for you...

16 VOICES FROM THE FUSELAGE

Your theories, views, ideas, and finale reactions from all over the world...

33 UNIQUE LOST POSTERS

Taweret and Jacob pin-ups? No problem: enjoy these exclusively created posters...



64 BLACK BOX FLIGHT RECORDER

Exclusive script extracts from *White Rabbit* are yours to keep...

66 EXODUS

We've got some major exclusives for you in time for the Holiday season...

EDITORIAL

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**New
Transmissions**
News from the *Lost* world and beyond...



THE COMIC-



It's been emotional... This summer marked the final appearance for *Lost* at the world-famous **SAN DIEGO COMIC-CON**, and *Lost Magazine* was there to capture all of the memorable events. With **DAMON LINDELOF** and **CARLTON CUSE** leading proceedings, this year's panel featured an unbelievable array of surprise guests, hilarious video presentations, and revelatory sneak peaks and comments about season six. In this especially extended version of *New Transmissions*, we bring you the whole very special saga, plus, some extra breaking *Lost*-related news...

Words: Tara Bennett
Photos: Bill Edwards

CON FINALE



Damon Lindelof

THE SCOOP STARTS HERE



New Transmissions



For the last five years, *Lost* has had a very public date with its fans every summer at the annual San Diego Comic-Con pop culture event in southern California. In 2004, Damon Lindelof, a handful of the writers and some of the ensemble cast, including Matthew Fox, Dominic Monaghan, and Evangeline Lilly, nervously showed up to introduce their crazy new drama about survivors of a plane crash literally lost on a South Pacific island that was home to a jungle-bound, rumbling 'monster' and polar bears running free. But honestly, for a show like *Lost*, what better crowd to test your television experiment than the free-thinking, story-oriented crowds of Comic-Con?

In that first panel, Lindelof screened the first half of the *Lost* pilot publicly for the first time ever and it drew wildly enthusiastic responses from the modest-sized crowd of curious geeks that witnessed it. But the magic really happened when they went home and told everyone about this bananas show coming to ABC in the fall. The fandom

'Comic-Con is always the highlight of our year...because we get to come and talk to you guys about the show...' – Damon Lindelof

was born, websites sprouted and to this day, Lindelof and Cuse credit that panel with launching the buzz that went on to make the show a modern day pop culture phenomena.

Since then Damon Lindelof, Carlton Cuse, and a variety of his cast have come home to Comic-Con without fail every July. It's grown from that modest-sized room to the biggest venue of the convention, Hall H, with its 6,500 seats. And that's still not big enough, with sometimes thousands of fans who camped out overnight still not making it into the *Lost* panel.

Why is it such a hot ticket? Because Lindelof and Cuse have made it one of the lone opportunities for them to interact directly with the fans, en masse, answering questions, clarifying story issues, launching

interactive games, premiering exclusive videos, and always, always teasing what's coming next for the first time. When the show went to its current January season launch schedule, Comic-Con also turned into what's become known as Damon and Carlton's lifting of their radio silence after their May season finales.

And so, it was that the Comic-Con *Lost* panel on July 25, this year, where it was a raucous party, that marked the bittersweet beginning to the the final season of *Lost*. As the last official *Lost* Comic-Con panel, Lindelof and Cuse pulled out all the stops to make it memorable for every fan that has been there with them since the beginning.

At the start of the panel, the pair walked out to Europe's 'The Final Countdown' and

DAMON, CARLTON... AND A POLAR BEAR

Comedian PAUL SCHEER showed *Lost* fans his artistic side at San Diego...

Most fans may know comedian Paul Scheer from his stand-up comedy, sketch work with *Human Giant*, or his TV appearances on *30 Rock* and *Best Week Ever*. But until Comic-Con this year, few outside his closest friends knew of Paul's freakish fan devotion to *Lost*. Scheer revealed his obsession during one of the Q&A portions of the panel when he came up to the mic and gushed profusely to Darlton about his love of the show. He even presented the duo with what he called his "six-month art project" – a velvet portrait of Damon and Carlton being hugged by a polar bear. The show runners looked pretty perplexed by the gift, but they promised to hang it next to "our velvet painting of Dharma sharks playing poker."

Of course, savvy *Lost* panel attendees over the years have become wise to the guys now, knowing Damon and Carlton often use the Comic-Con panel to launch their latest web-based *Lost* mystery that provides fans hints and teases leading up to the next season.

Scheer serves as the initial host for a *Lost* Underground Art

and Fan Appreciation experience this time around, as he's since been posting exploits about crashing the *Lost* offices in Burbank and hosting odd *Lost* themed events around the country.

For the latest on Scheer's exploits, be sure to check out damoncarltonandapolarbear.com



announced that the theme of the hour was fan appreciation. Lindelof said to the crowd, "Comic-Con is always the highlight of our year... because we get to come and talk to you guys about the show. We couldn't be more grateful." They then proceeded to honor the room with surprise after surprise including edited video montages of *Lost* fan parties, fan-made parody videos (including the infamous Sawyer/Jack *Brokeback Mountain* parody), the announcement of the winners of their *Lost* theme song contest, and the awarding of some sweet prizes to fans that lined-up to ask questions at the Q&A microphone. Oh, and then they rolled out surprise appearances for this last ever panel including Jorge Garcia, Michael Emerson, Nestor Carbonell, Josh Holloway, and Dominic Monaghan. Whew!

Among all the video bits and sketches, Damon and Carlton also answered a lot of ✈



✈ questions that have been plaguing fans since Juliet smacked that nuke in the last second of the fifth season finale.

When asked about how season six would be structured, Lindelof said, "The biggest moment in the show's life was when we were able to announce the show's death. As soon as we were able to start working towards an end point, we wanted the show to feel like it was closing a loop in many ways and the finale season will feel a lot like the first season. I think on the surface of it, there is a good chance you will be seeing many characters you haven't seen since the first season."

Cuse continued, "There was a certain feel [then] with running around in the jungle and things felt intense and surprising. The emotional discovery that went on as we learned about these characters in the first season, we feel we have a way of doing that in the final season that we like and hopefully, you will too."

Lindelof added, "It's really our goal for you to watch the final season of the show and for you not to know what we are going to do next. Hopefully, the unpredictability is still in play."

The duo also confirmed that their foray into time travel is over. Cuse said, "Season six is something different. We aren't going to commit to what that is yet."

Of course fans jumped all over the tease of familiar faces turning up again in season six, especially one Faraday fan who pleaded the case of her favorite dead physicist. Cuse initially joked that he was dead, but Lindelof offered, "Technically if Jack and crew were

successful that could mean Faraday would be [alive] and happily married. You can go back to your people and tell them Faraday will be back on the show."

Another fan that said he cried like a baby when Juliet apparently detonated the nuke and died. He begged to know if she was going to reappear. Lindelof said, "Again I think this all returns to the idea of whether ✈

"The emotional discovery that went on as we learned about these characters in the first season, we feel we have a way of doing that in the final season..."
- Carlton Cuse

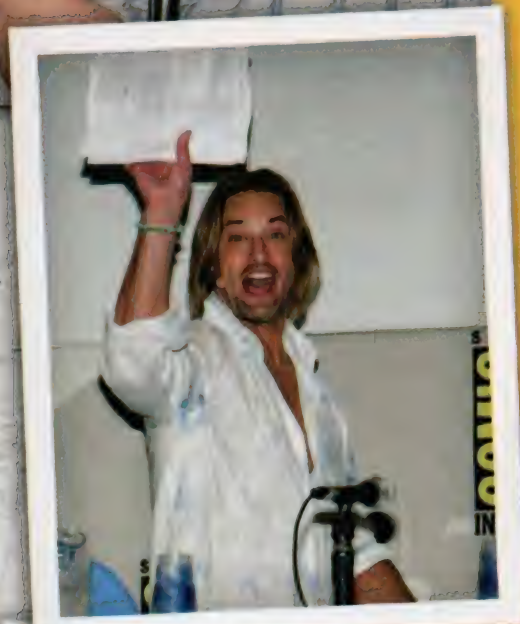


BOB STENCIL GETS LOST

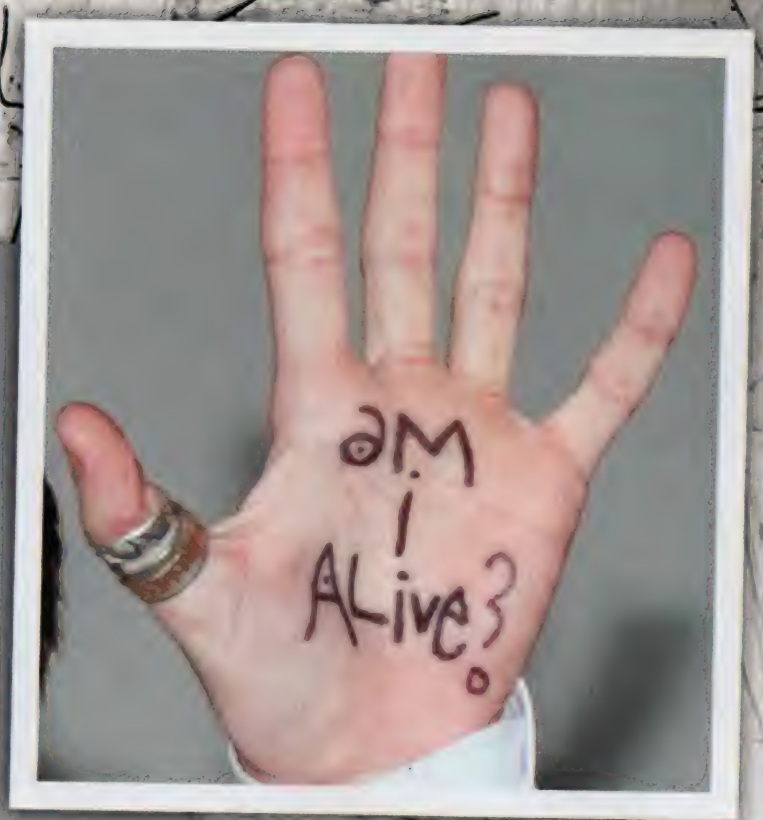
The hilarious comedian revealed his constant at Comic-Con...

If you're a Comic-Con veteran, you know the ex-Braniff Airlines pilot-turned-Comic-Con gadfly (aka *FirstShowing* reporter) extraordinaire Bob Stencil. A familiar presence at many of the biggest panel presentation Q&A lines at the con, Stencil has a way with a witty question and knows how to rock his 'stache. Last year at the *Lost* panel, he won a six-pack of Dharma beer from Damon and Carlton for his question – "How does the show end?"

Stencil was back again this year asking Team Darlton a particularly confusing question about the time paradox of the finale, which caused Bob to get an island style tell-tale nose bleed. He told the crowd, "Hold on... I need my constant" and proceeded to pop open one of his Dharma beers. Self-professed fans of Stencil, Damon and Carlton presented him with a one-of-a-kind t-shirt with a Bob Stencil Dharma logo. Watch Bob's *Lost* moment and more at: www.firstshowing.net/bobstencil



New Transmissions



“There is a good chance you will be seeing many characters you haven’t seen since the first season...”
— Damon Lindelof

✈ or not her detonating the bomb had the desired effect. If it did, my guess would be that she is ok. If it didn’t work, then the prognosis is not so great. We can say that Elizabeth Mitchell will be on *Lost* next season.”

Meanwhile, one of the biggest bits of the presentation revolved around the question of whether Damon and Carlton have been making up the show as they’ve gone along. In the opening part of the panel, Cuse brought up the topic and said, “We decided that we were going to address that question straight away in a way that would be incredibly empirical for all of you in the Hall.”

“Right, because there is no way really to prove it,” Lindelof continued. “When the show is over we can just say we weren’t making it up as we went along. Unless there was some way to prove it, at the very least in our final season, that we weren’t making it up so we had the idea to launch it here at the Con. We have talked for some time that the final scene is written and for the first



LOST GETS AN OFFICIAL THEME SONG

Musical comedy duo **RANDOM GIBBERISH** talk exclusively to us about their win...



time we have it committed to paper and we have that on our person today."

Both men then presented their pages and placed them in a lock box with two locks. Lindelof explained, "There are two keys so if something were to happen to Carlton or me, it's no good without the other one. The box is going to be taken to an undisclosed location out of our control and on the night of the finale we're going to go on *Jimmy Kimmel Live*, open up the box, and read the pages live of what you have already seen in the finale." The audience applauded loudly with approval, taking the guys at their word. Nice try, guys...

Towards the end of the panel, Damon and Carlton introduced Josh Holloway to the fun. After thunderous applause, Josh then "taser'd" Damon in order to get the key so he could open the lock box. Staring at the pages blindly, Michael Emerson then piped up from the panel, "Oh my God. You don't know how to read do you?" Holloway said, "I left my glasses on the island!" Emerson then grabbed the pages and started to read the scene...

"Exterior: Circus Tent

As the flames lick the night sky we find SYLAR and PARKMAN standing side by side.

PARKMAN

Was Mohinder inside?

It's on you now. You're the last Petrelli."

Emerson then looked befuddled and stopped. "What the f*ck is this?" he shouted to hoots of laughter and applause. "That is not the end of *Lost*. It looks like the *Heroes* finale." ✈

In early July, ABC put out the call to the incredibly talented *Lost* fan based challenging them to create and record an original *Lost* theme song. The winning tune would be voted on by the show's creative team and then lauded live at the Comic-Con *Lost* panel. Sure enough, 100 entries were submitted but it was the 1980s style parody song created by the musical comedy team of Matt Sernaker and Erin Hatch (aka Random Gibberish), Kroze Kresky and musician Matt Mendoza that rocked Darlton's Dharma socks off.

In an exclusive interview with *Lost Magazine*, Sernaker and Kresky – still glowing from their win at the Con – chatted about how they came up with their comedic musical gem...

What inspired you to enter the contest?

Kroze Kresky: I called him up at work as soon as I saw it online and said, "Dude, we have to do this!" We did it all in four days.

Matt Sernaker: A while ago, Erin [Hatch] and I did a season one summary song. When they announced this contest, we decided to update it and rock it out more for the final version.

So on day one we rewrote the song, day two we recorded the demo with Erin who helped us record it. Matt then produced it and recorded the final version.

What was your hook for the song?

KK: We wrote it as Jacob's song because if you listen to the lyrics, it's from Jacob's perspective. We tried to get the absurdity and the seriousness into the song at the same time so it's really a throwback to something like *Gilligan's Island's* theme.

When did you find out you won?

MS: Gregg [Nations] called us Tuesday [July 21] to say that we won and it was totally unexpected. We were very happy!

KK: We were freaking out that we had to keep the secret until the panel!

How was it hearing your song played in Hall H and then seeing it cut to the show?

MS: It was just awe. The screen is massive so having it played for 6,500 people is just one of those things you won't forget.

KK: Seeing how they put it together like a 1980s action show was like "Wow!"

Will you be writing anything new soon?

MS: We like doing musical comedy so we are writing *Zombie Apocalypse: The Musical*. It will be live action, along the lines of [Joss Whedon's] *Dr. Horrible*. It's a survival tale in three acts – very absurdist comedy.

Listen to the winning *Lost* Theme Song at: www.myspace.com/randomgibberish

New Transmissions

THE TWO HURLEYS

Meet dedicated fans **STUART KICZEK** and **ROB WENSE** who more than rock the Reyes look...

Last year, *Lost* fan Stuart Kiczek created quite the stir at the panel when he dressed as one of the most authentic fan of Hurley ever, and asked a question of Damon and Carlton. He came back this year and was given a second round on the mic. He gave a heartfelt message to the panel: "Because this is probably my last chance ever to tell this to you guys, I can't even begin to articulate what a positive impact *Lost* has had on my life. I have so many fond memories I have attached to so many scenes in different episodes or how many awesome people I have met that, like so many in this room, have a shared passion and camaraderie for the material you produce. Thank you for being part of the experience and telling what I think is one of the greatest stories every told. And thank you for making Hurley so someone like me can have someone to identify with on television."

Right after, almost like seeing double, another "Hurley" appeared at the mic, Rob

Wense and he asked a question about the Dharma Initiative.

Afterwards, *Lost Magazine* got the two of them together for our own *Mysteries of the Universe* moment...



➔ And with that, the festivities were coming to a close. Lindelof addressed everyone first and said, "From the very bottom of our hearts... I came to Comic-Con for the first time six years ago to show the pilot for the very first time to you guys and *Lost* exists because of you and for you. We are forever in your debt. Thank you so much."

Cuse continued, "When people ask us what is the most satisfying thing about making the show I think for us it's the fact that we make what we consider an intelligent, thoughtful, complicated show. That audiences will embrace that kind of show and we don't have

Other Transmissions

LOST GETS EXTRA EPISODE

Season six is now confirmed as being 17, not 16 episodes long...

Next year's final ever season of *Lost* was originally planned to have the same length as season five – 16 episode in length, including the 16th being a two-hour event. However, it was recently confirmed by ABC and Team *Lost* that season six will now be 17 episodes long – with the last ever episode running at two-hours in length too. Like everyone at *Lost Magazine*, we're sure that you're all thrilled that the last chapter of *Lost* now gets to be that little bit longer. Check next issue (out December 8) for more breaking developments about the forthcoming, last ever season.

www.abc.com

SEASON 5 BLU-RAY GETS DHARMA'D

Get ready for a very Special Edition of *Lost* Season 5 on Blu-ray...

As you can tell by this teaser image, *Lost: The Complete Fifth Season Dharma Initiative Orientation Kit* – a Special Edition version of the Blu-ray format – is shaping up to be an incredible collector's item.

This spectacular five-disc collection boasts deleted scenes, a behind the scenes celebration of the 100th episode, and an incredible vault of exclusive bonus features. Released on December 8 – also on standard Blu-ray and DVD box sets – this collection look set to raise the bar yet again.

Next issue (also out on December 8), we're bringing you an exclusive interview with Senior DVD Producer John Bernstein, who'll be taking us behind the scenes of how this fantastic edition was put together, including some ace Easter Egg hints...

<http://abctvstore.seenon.com>





to make a lowest common denominator show... the fact that we can make the show we want to make and you guys love it is so meaningful to us. We really thank you for all your support over the years."

Cuse then introduced one more video: a funny, but moving montage of all the *Lost* characters that didn't make it off the island: from Gary Troup – the guy who got sucked into the plane engine in the pilot – all the way to Daniel Faraday. Lastly, there was a special remembrance for Charlie Pace's sacrifice. After that a title card came up that said, "You are LOST, but not forgotten."

The house lights then came up and actor Dominic Monaghan strode out to roars of approval. He raised his hand,

which had a special cryptic message, and Lindelof closed the panel with, "Thank you San Diego. We'll see you some other show."

With that, *Lost Magazine* exited the arena and went off in search of comic exclusives from the likes of Ben Templesmith and the Image Comics' crew. But we didn't completely conclude our *Lost* dealings for the day. Let's just say we went on to set up some major exclusives that we're thrilled to be bringing you next issue in time for the Holidays...

A huge thank-you to the entire *Lost* team who put on this year's Comic-Con event.

KATE'S CINEMA SMASH HIT

New war epic *The Hurt Locker* features EVANGELINE LILLY...

Kathryn Bigelow's directorial return *The Hurt Locker* has been showered with plaudits from film critics and audiences all over the world, some hailing it as one of the greatest war films ever made.

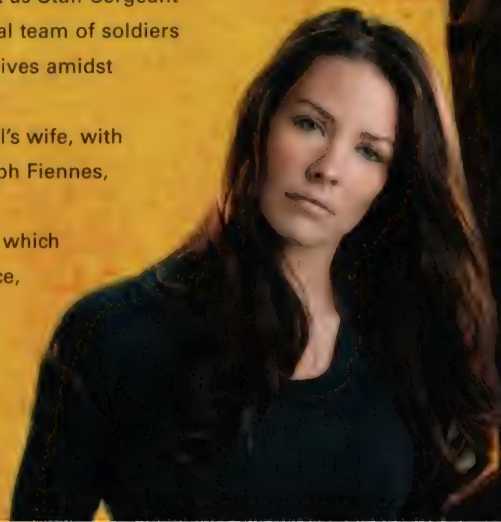
Much loved for her 1995 sci-fi thriller *Strange Days*, *The Hurt Locker* is Bigelow's first feature film since 2002's Harrison Ford-starrer, *K-11: The Widowmaker*.

Jeremy Renner leads the impressive cast as Staff Sergeant Will James, who joins an elite bomb disposal team of soldiers who face death every day, disarming explosives amidst violent conflict.

Evangeline Lilly plays Connie James, Will's wife, with a fantastic supporting cast that includes Ralph Fiennes, Guy Pierce, and David Morse.

Don't miss this intense, affecting drama, which marks Lilly's second feature film performance, following her debut in Gilles Bourdos' mysterious thriller about fate, *Afterwards*.

<http://thehurtlocker-movie.com>



JUST JAMES FORD...



Make sure you get your local comic shop to order you the stunning Collector's Edition of this issue! Contents are the same, but this version has the rare James 'Sawyer' Ford cover design! Simply tell your comic shop to order you AUG091220 LOST OFFICIAL MAGAZINE #25 PX ED and LaFleur will be yours...

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VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

We love that *Lost* is enjoyed by fans globally – and are always amazed by the array of messages we receive. This edition of *Voices* has a fantastically eclectic collection of points of view and season five finale reactions. Make sure you keep them coming...

Compiled by Sarah Herman

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

ANCIENT PROTECTOR

COMIC TIMING

With a fade to white, season five of *Lost* finished. What a brilliant season! We got the back-story on Dharma, the island, and some of its mysteries. We also got more questions, thanks to our friend Locke. If the San Diego Comic-Con panel is any indication, I think we are in for a thrill-ride for the final season!
Ryan Pominville, Hudson, USA

Wasn't this year's Con just the greatest?! *Lost Magazine* was there, and we got some amazingly exclusive things from it: if you turn to p6, you'll get a full report of all the happenings...



I enjoy *Lost* so much. I cannot wait for season six! I loved the discovery in season five that the statue on the beach is the ancient Egyptian goddess Taweret! She is the protectress of women in childbirth. Maybe this explains some things about the island?

Florence Hamman, Windhoek, Namibia

We love Taweret too, Florence, and hope you enjoy the exclusive 'making of Taweret' feature we've put together for this issue on p18.



GENTLE BEN

I am a long time reader and now a first time writer. I have to say thank you so much for bringing us this magazine on all things *Lost*. I have no idea what I am going to do once the show ends next year!

Last season was such a game-changer to say the least. I don't know what the results of the bomb are going to be, but I do have to hope that my fave *Lost* guest star – Sterling Beaumon – will get to return to the island one last time. His Young Ben made Ben seem human! After his episodes last season, there is still more to tell. How long does Young Ben stay with the Others to heal from his gunshot wound? And at what point does he go back to Dharma as a mole for the Others?

Thanks guys for listening and keep up the great work on the magazine.

I love it – you guys rock!

Kenny C, via email

Sterling certainly is fantastic young actor, and so perfectly cast as the young Benjamin Linus. Glad you enjoy what we do here, too, Kenny!

A PLAN COMES TOGETHER

After season five *Lost*, fans can finally give the doubters a big "I told you so" if any of them thought the creators were making it up as they went along. From the opening scene in *The Incident*, it's clear to me that *Lost* is truly a story about the most epic tale of all time: good versus evil. The *Lost* masterminds mapped it out for us from the very first episode when Locke described the game of backgammon to Walt as, "One is light and one is dark." I think the creators of this show deserve a loud applause – scratch that – a standing ovation for their hard work and years of planning to bring us to this point. Well done!

Josh Hamelin, Saskatchewan, Canada



EMOTIONAL IMPACT

After watching the season five finale, the first thing I did was run upstairs to my bedroom to cry. It was a really shaky 'in shock', kind of cry. I remember my mouth being wide open in awe. Not only was I devastated at the emotional and truly powerful Juliet and Sawyer scenes – and the fact that it was the season finale – but I was also crying because I was that *amazed* by the way the season ended.

Lost is certainly not just a television show to me, and I do not know what I will do when it ends... but for now I will continue to decorate my life with *Lost*, and watch each episode in tears of awe, over and over again.

Keely, Bristol, Rhode Island

You're not alone, Keely. Everyone here on the mag frequently sobs at *Lost*'s emotional power – Editor PT was a wreck over those Juliet and Sawyer scenes!

There's only one issue to go (#26 – out December 8) until we bring you the Season Six Premiere Special (#27 – out February 2010), so get those theories and views in quickly about the final season...

TOO



Ever since the first glimpse of the gigantic four-toed foot in *Lost's* season two finale – *Live Together, Die Alone* – fans of the show have pondered what the rest of the statue used to be and what it meant. With season five's revelation that it was once a colossal sculpture of the Egyptian goddess Taweret, there has been a feverpitch of fan debate about how she relates to the mythology. Production Designer **ZACK GROBLER** reveals how Team *Lost* created the dramatic statue that we're all so fascinated by...

Words & Photos: Zack Grobler

PHANTOM TOWERET



Dark Territory



Jim Van Houten's famous sculpture of Taweret, standing outside our workshop in Honolulu, just before it was shipped to Los Angeles to be scanned by our Visual Effects team.

Previous page: I combined a photo of the statue and a photo of the rocks on the beach to create a "mockup," using photo-editing software. We used this image to communicate and co-ordinate idea between the director and our visual effects team who created the final version on screen.

Above, left: Our director and executive producer, Jack Bender, scouting the location with me. The base wall was added onto the photo using photo-editing software in order to illustrate the scale next to the rocks.

Left and below: The actual pedestal, or base of the statue, was built on rocks on the west side of the island. Everything above this "wall" was created digitally by our Visual Effects team, using scans of the five-foot sculpture below.



Originally our first sculpture of Taweret looked a little more feminine, based on research, but our producers requested that it be somewhat threatening and fierce, so the final version was more masculine and aggressive.



The sculpture was also carefully painted, so that the texture would match the scale of the colossus. Further color and decay was added later, digitally.

BY THE FIRE

FEAR

OF
THE

DARK

Some have faced it. Some have been killed by it. But we've only seen Benjamin Linus have the audacity to 'summon' it. As the cast of *Lost* prepare to start shooting the sixth and final season of the show, **MICHAEL EMERSON** looks back at the fifth year's terrifying smoke monster ordeal for Ben, and explains what he hopes to experience in the forthcoming season...

Words: Bryan Cairns



With time travel fitting in prominently now, did you have any idea you were signing up for a sci-fi drama in season two?

Michael Emerson: I didn't, but I'm happy the way it's gone. I'm happy their agenda was so much larger than a castaway soap opera. The way the show looked first season might have been more comfortable or more popular to a lot of people, but I'm glad the writers had these higher ambitions, as confusing and demanding as they can be [smiles].

No longer on the island at the beginning of season five, did it feel like Ben had fallen from grace?

I think the whole season is a fall from grace; a fall from power, or a fall from influence for Ben. It seemed to me Ben used to be a general and now he may not even be a lieutenant. He doesn't have many resources anymore and there isn't really anybody that does anything he says. The power has fallen into other hands, and Ben is starting to be more pliable and does what other people tell him to do. I don't know if that will be forever, though. Ben has a way of hibernating and biding his time until the moment is right.

What do you think was going through Ben's mind after Alex's unexpected reappearance? Ben was given a set of directions, and they were certainly emotionally charged. Part of Ben must be analyzing what exactly happened down there in the crypt with the smoke monster and the

image of Alex. Who was that who spoke to Ben? Why now? What's going on?

From Sun blaming Ben for Jin's death, to Ben manipulating her into coming back to the island, what have you enjoyed about their complex arc together?

With Yunjin Kim, how long have I been on the show and never had any scenes with her [laughs]?! I was particularly pleased to see the writers develop the power of one of their female characters. I thought it was

exciting and cool for Yunjin that suddenly she becomes this person who has this quest and is willing to use guns, subterfuge, threats, and acts of violence in order to achieve her goals.

Do you believe Ben underestimated Sun? I don't think Ben really underestimates anyone. Ben is a good estimator. Ben was in one of his 'wise guy' modes and I think he misjudged Sun's resolve.

What do you think Ben had to gain from going after baby Aaron back on the mainland, and why did he admit responsibility?

Ben's strategies are only useful up to a certain point, and since there was no benefit in him continuing to lie about it, once Kate stated it plainly, why not own up to it? Ben saw it as, "Let's move on. Yes, strategies were employed. Okay, boo hoo. We're over that. What's next is important."

"Part of Ben must be analyzing what exactly happened down there in the crypt with the smoke monster and the image of Alex. Who was that who spoke to Ben? What's going on?"



On a much lighter moment, Hurley's pizza pocket 'throw down' was hilarious. How hard is it to not lose it and belly-laugh in those moments? We did crack up. There were so many takes of that to get the splatter right. They would load the hot pocket up with a whole lot of extra boiling pizza sauce and that stuff would go everywhere. Sometimes it would go all over me, which makes it hard to say your lines straight. I enjoy my scenes with Hurley. I've had a couple of those moments whether it's with crackers, a candy bar, or pizza pockets. What else can it be but comedic when two such completely different personalities come together [laughs]? Yet it turns out they both have a certain stoicism about the world around them. They are both conscious of absurdity, ✈



BLOOD for BLOOD

MICHAEL EMERSON reveals his wife, *True Blood's* Carrie Preston, hates spoilers...

"She doesn't want to know anything! Carrie is an old school Lostie. She doesn't want the spoilers. Sometimes I'll come home and go, 'You'll never guess who I killed at work today...' and she'll say 'Shut up! Shut up!' Honestly, viewers might ask to know, but they don't really want to. They want to be surprised on the day."



✈️ so I sometimes think Ben is a comedic role. There are so many things where, if you squinted a little bit, you'd think it was quite hilarious. I do think Ben has a sense of humor. That stuff is best if it's deadpan. In the same way that Ben dares people to understand his motives, he has private jokes. He's just bold enough to lay it out there to see if other people are on his wavelength. I think he's mostly disappointed.

Another fractured relationship is that of Ben and Widmore. From what we've seen in the past, does it seem like there's always been a major power struggle between them?

Yeah. I don't think that's ever been easy! They seem to have been competitors forever. I don't know how that originated; maybe we'll figure that out next season, but there's a good battle there, and certainly a dangerous one.

Have you noticed any parallels between Jacob and his mysterious counterpoint, and Ben and Widmore?

Yeah, it never hurts to apply a biblical model to our show because it's usually apt. A Kane and Abel set up or Jacob and Esau, with the two brothers who are dramatically opposed or have opposing personalities. That's good. Our writers are well-read and they don't mind wading into the deep water and dredging that stuff up. I like it.

DEATH BECOMES HIM

Locke's murder scene in *The Life and Death of Jeremy Bentham* was **MICHAEL EMERSON'S** favorite season five scene...

"I'll never forget the day we shot that strangling. That was the single most powerful day on the set of *Lost* that I have ever worked. We knew the material was so sensational and dramatic. There was a special energy, and the crew was really focused and very quiet that day. Terry went to unprecedented places. There were times when I didn't know if we were still going on with the scene. His portrait of a man shattered and hopeless was very powerful. There was some big-league playing and the scene was full of some interesting nuances.

"As you always hope will happen as an actor, the great playing of those around you helped you find great places for your own part. Terry's monumental performance squeezed a tender playing of the first part of the scene out of me, which then made the turnabout all the more shocking. That was mind blowing and a great day's work. I don't know if there will ever be a single day as powerful as that on *Lost* or in my TV career."





Considering Ben was always a dedicated follower of Jacob, did his betrayal come out of left field for you?

I found that moment not by the way of logic, or a dispute over a contract – I found that one by way of issues of *family*. In the absence of never really having a father, Ben turned Jacob into an absent, but all-powerful respected father figure. Then to find out the father figure has no care or interest in his loyal servant/son – that's the thing about daddies and sons that

gets played out in their relationship. Once again, Ben is a rejected son to Jacob, so anything that happens between them comes out of that deep child hurt, anger, and rejection.

With the series approaching its final season, what questions do you still want answered? Well, fewer and fewer actually. I'm leaving questions behind now. I'm starting to care less if everything gets wrapped up neatly.

I want a powerful and satisfying ending to the series. I suppose the question everyone wants answered is, "What has really been going on this whole time?"

I think it's going to turn out to be something more or less than what meets our eyes. There's some extra dimension from which all of this makes a completely different kind of sense.

What that *is* I don't know. I know it's not a snow globe and suddenly we pull back to see it being watched or manipulated. That's too easy, but perhaps it's a change of perspective where we go "Oh, *that's* it!" Or it could be "Oh my! All this time it could be..." and fill in the blank.

I hope it's big, logical, neat, and surprising, and satisfies in a big way. I hope there's some sort of spiritual feeling about it, too. 🔥

"Ben is starting to be more pliable... I don't know if that will be forever, though. Ben has a way of hibernating and biding his time until the moment is right..."

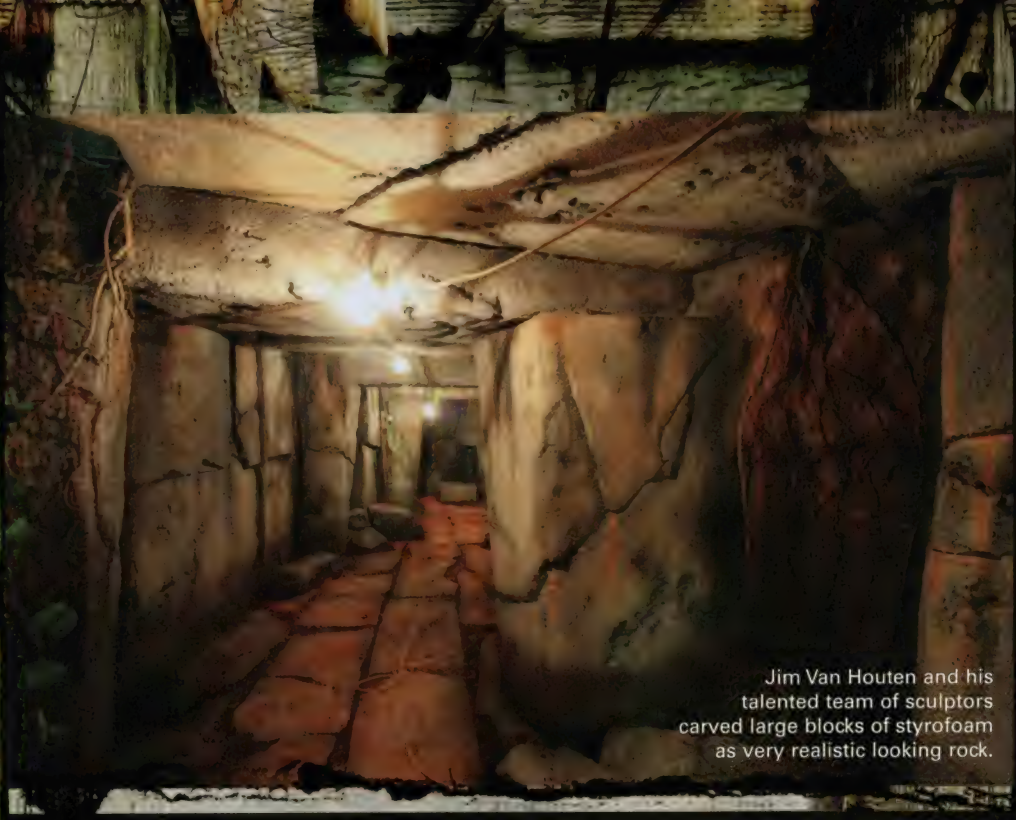


ENTER: THE TUNNELS

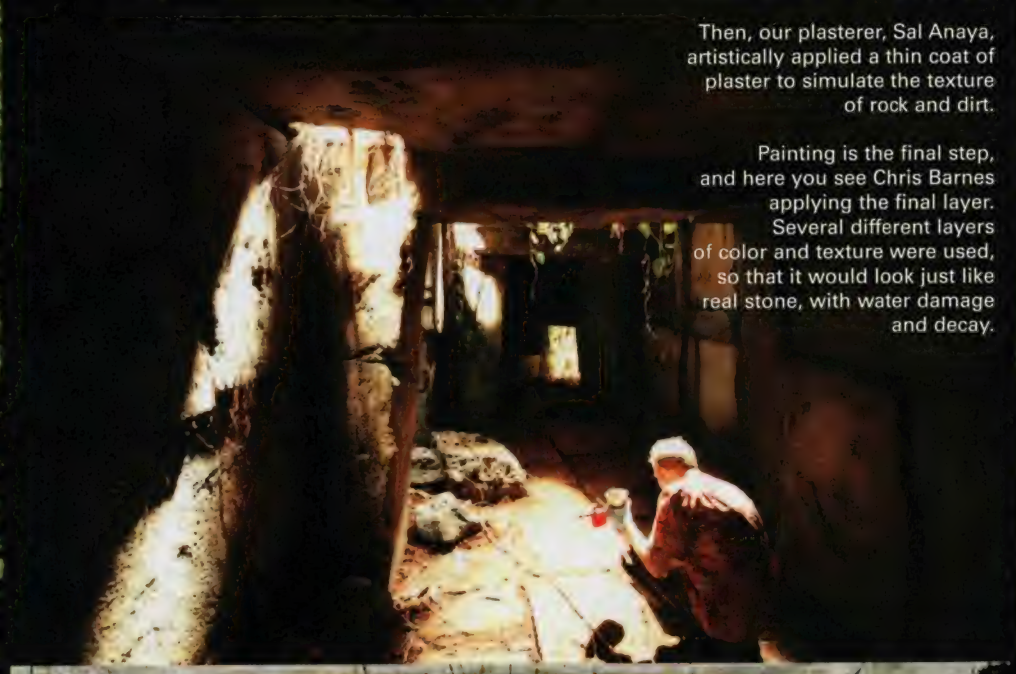
For our heroes to travel to the secret holding chamber of the Jughead bomb, they first had to negotiate their way through the island's deep, dark, dank tunnel system. Making the foam, plastic, and paintwork look like claustrophobic, dramatic stone corridors was the work of *Lost* Production Designer **ZACK GROBLER**, who now exclusively reveals how the sinister, twisting tunnels were made...

Words & Photos: Zack Grobler





Jim Van Houten and his talented team of sculptors carved large blocks of styrofoam as very realistic looking rock.



Then, our plasterer, Sal Anaya, artistically applied a thin coat of plaster to simulate the texture of rock and dirt.

Painting is the final step, and here you see Chris Barnes applying the final layer. Several different layers of color and texture were used, so that it would look just like real stone, with water damage and decay.



This shot shows a part of the set, designed as if a piece of the wall has fallen away, and roots are growing down from above. The dirt and broken pieces lying below were dressed in by Troy Arakaki and his team of greens specialists. They also did all the root work, and even mixed different colors of sand to achieve the right color.

Dark Territory

This is the entrance into the tunnels, below the wall. We wanted it to look like some of the foundation stones had caved in because of erosion. This allowed for places for our cast to step onto as they climbed down into the dark tunnel.

The greatest challenge was to figure out how to enable enough light to come down into such a dark space so that all is visible when filming.

We designed gaps in the ceiling as if stone had fallen out, as well as sections where the walls had collapsed, so that light could spill down from above.

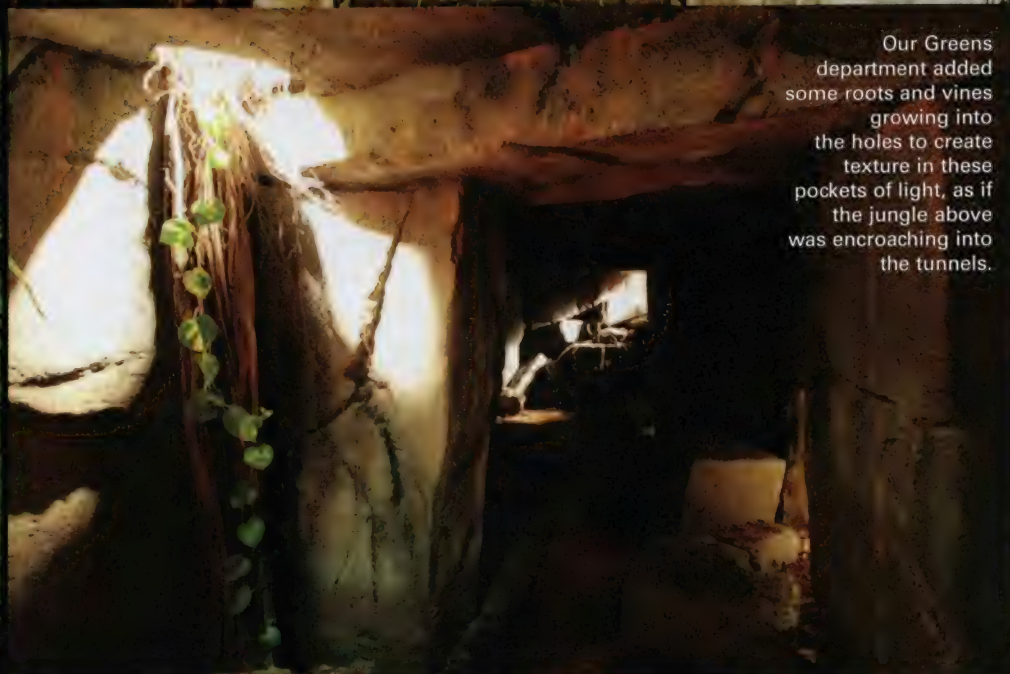




In order to control the amount of light coming in, the larger holes in the roof could be adjusted in size as required, by moving a hidden cover above.



These holes may appear random, but were actually very carefully placed. By collaborating with our lighting and camera departments, the holes were put exactly where we expected our cast to walk, so that they would catch the light.



Our Greens department added some roots and vines growing into the holes to create texture in these pockets of light, as if the jungle above was encroaching into the tunnels.

CAPTAIN'S LOG

Despite initial warnings, **CAPTAIN GAULT** turned out to be a good ally to our heroes aboard the freighter. In spite of his best efforts to save innocent lives, Gault was shot dead by Keamy. Here we look at his best bits...

Words: Zoë Hedges

MEET KEVIN JOHNSON

(SEASON 4, EPISODE 8)

Ruthless streak...

Sayid and Desmond are aboard the freighter and are asleep when they're woken by a loud alarm. They run up on deck to find Captain Gault beating two men. The men have apparently tried to escape the oppressive environment of the freighter by attempting to board the tender. However, Gault caught them in the act and punished them – a show to others about the repercussions of deserting as much as a punishment for the men.

As everyone looks on, he rather ominously tells the audience that has assembled that he didn't beat the men to scare them, but to save everyone's lives. He then asks everyone to think about what happened to Brandon and Minkowski when they left the boat.



JI YEON

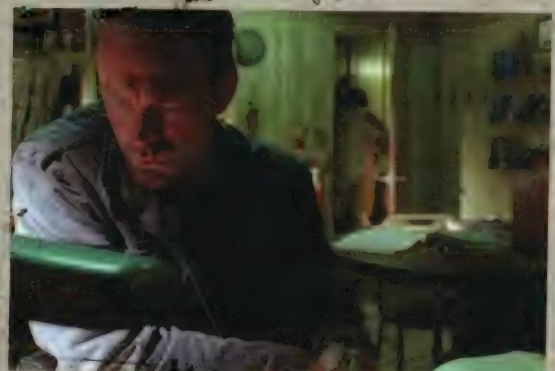
(SEASON 4, EPISODE 7)

Primary protocol...

When Sayid and Desmond meet Captain Gault for the first time, he is pretty straight with them. This honesty is perhaps not something that they have been very accustomed to in their recent past. After all of Ben's lies and the mysterious island, Gault is giving them answers straight up.

Gault shows the men the black boxes of Oceanic 815, which he explains Charles Widmore has found. We know these cannot be the actual black boxes since they are presumably on the island post-crash, as that's where much of the plane's fuselage ended up. He goes on to explain that the plane's wreckage was found on the bottom of the ocean and contained 324 dead bodies. This is all horrifying news to Sayid and Desmond for they know the truth – and this plane has been planted to stop the real plane being searched for.

Now Gault seems to have opened up and show himself to be a man of conscience. He says it is scary to think about the fact that not only did someone want to do this, but also that they have the power and resources to stage something on such a massive scale – especially finding 324 bodies to act as decoys. Gault says this is just one of the reasons he wants to capture Benjamin Linus, presumably believing (or at least pretending to believe) that Ben planted the plane.



MEET KEVIN JOHNSON

(SEASON 4, EPISODE 8)

Meet Michael Dawson...

Sayid and Desmond, still aboard the freighter, go to the engine room to find Michael. After confronting him and asking him why he was there, they ask him if he's really working for Benjamin Linus. Michael says that he is. Sayid is furious that he is in cahoots with Ben and drags him to Captain Gault's room. Once there, Sayid tells the Captain all about Michael's deception and that he isn't actually Kevin Johnson – he's a saboteur and a survivor of Oceanic 815. Even though this is pretty shocking news, Gault seems unmoved and says nothing – he just stares at them.



CABIN FEVER

(SEASON 4, EPISODE 11)

Rescue mission...

Straight after finding out about the secondary protocol, Gault goes to Desmond and Sayid to try to work out a plan to save people from the island. He tells them to hide, but Sayid points out that they will be found aboard the boat and requests the Zodiac so he can start bringing the castaways off the island.

Later, Gault meets Desmond and Sayid again and tells them the bearing they need to stay on to safely reach the island. He urges Sayid to be fast, knowing he's risking all their lives by going behind Keamy's back.

Gault then goes to find Keamy and ask him to stand down from the secondary protocol. This is a brave thing to do,

considering Keamy is such a maverick and prone to rash decisions – questioning his leadership is only going to anger him. All of a sudden, Gault sees something on Keamy's arm – a heart monitor, which is hooked up to a bomb on the boat. Gault panics, knowing this device is bad news. He yells out, "What is that on his arm?" Keamy's had enough of Gault now, realizing Gault is going to deflect soon – and shoots Gault dead.

Even though Gault is dead, he managed to warn Sayid, who got enough people back to the freighter and on to the helicopter to warrant the mission a success. Gault is a hero. Little did he know, despite his efforts to save our islanders, most would come back of their own free will three years later. †

"Some of my crew has been dealing with what might best be described as a heightened case of cabin fever..."

THE CONSTANT

(SEASON 4, EPISODE 5)

Safer waters...

Whilst Sayid and Desmond are out on deck, a woman – Regina – appears on deck. She's draped in heavy chains and appears as if in a trance. As everyone watches, she walks over to the side of the freighter, climbs over the railings, and throws herself into the ocean.

Desmond and Sayid are shocked at the horrifying sight of someone so calmly committing suicide. They try to rally the crew to save her. However, they're stopped in their tracks when the captain arrived on deck and orders everyone back to their posts. He then turns to Desmond and Sayid and says he'll talk to them about their questions. Sayid is more worried about the suicide he just watched. Gault tells him he didn't order more people in the water after her as he didn't want to lose more people. Desmond asks what exactly is going on the freighter and Gault tells him that his crew have been suffering from what he thinks is a severe case of cabin fever caused by being so close to the island. Sayid asks why he hasn't tried to turn the boat around but he answers that a saboteur has ruined the engines, but as soon as he can he'll move the freighter to safer waters, as per his orders. When Sayid says he doesn't suppose Gault will tell him who gave him those orders, Gault reveals the orders came from none other than Charles Widmore. Desmond reels from this information.

This first proper meeting with Gault shows what a no-nonsense guy he is. He tells Desmond and Sayid exactly how it is. Perhaps Desmond and Sayid should trust him over Michael, who's working under Ben's orders. But as ever, you're never really sure who you can trust on *Lost*...



CHARACTER REFERENCE

Here are some more moments Gault featured...

- Waking up on their first morning aboard the ship, Sayid and Desmond find a note pushed under the door. It reads, "Don't trust the captain" Referring to Gault, it's unclear who wrote the note, but we are lead to assume it's by Michael. This would make the most sense as Michael was working for Ben and wanted to sabotage the freighter's mission (*Ji Yeon*).

- The freighter's doctor, Ray, tells Sayid and Desmond that the captain "tells it like it is" and that they "better not cross him" (*Ji Yeon*).

- When a mission ends badly and Keamy realizes that Ben knows his name and his background, Keamy immediately assumes it was Gault who gave him up. However, Gault says it isn't – and takes him to Michael, who he explains is a mole for Ben. Gault goes to kill Michael but Gault, ever level headed, says he can't as Michael is the only one who can fix the boat.

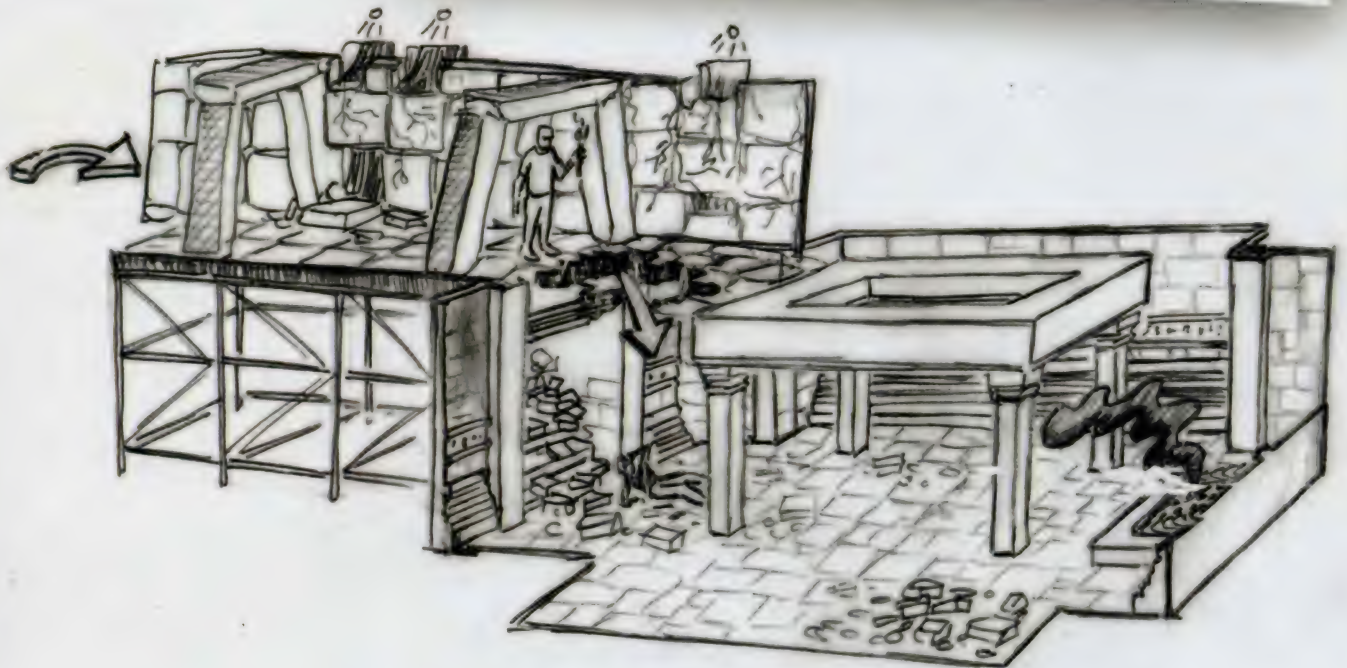
- When Keamy, the ruthless mercenary on board, returns to the freighter from the island Gault relays the strange behavior of his crew – obviously Gault is concerned and a little freaked out. Keamy doesn't seem to care and instead asks him for a key. Gault refuses to hand it over saying it's not protocol, so Keamy steals the key and runs to a filing cabinet. Gault reminds him that they both have keys so they have to be together when the cabinet is opened. Keamy says he's after the secondary protocol – a plan B from Widmore with regards to finding Ben after they torch the island. Gault is shocked and says that he only agreed to this mission because it was a simple extraction mission – Gault isn't happy and Keamy doesn't care (*Cabin Fever*).

CATACOMB OF THE MONSTER

The Ben-centric episode *Dead Is Dead* took us somewhere we feared more than any place on the island. After witnessing Montand being dragged by the smoke monster into the crevice underneath the Temple wall – with such brute force that his arm was ripped off – we’ve been morbidly curious about that dark place. Now, with exclusive concept art of the smoke monster’s chamber, thanks to Production Designer **ZACK GROBLER**, we take you back where Ben experienced what it’s like to be in the belly of the beast...

Words & Photos:
Zack Grobler





CATACOMB TUNNEL AND CHAMBER BELOW

EP. 512

DAK

Above: My first sketch of our idea, showing the tunnel section above, with the collapsing floor piece, and the chamber below, where the smoke monster dwells. We generally figure out how we are going to proceed with these first quick sketches.

We built a duplicate of the tunnel section above the chamber to match the part where they walk just before the drop.

Because we wanted to create backlight to see the smoke monster, we left the ceiling open at the side walls so that they could be lit easily, and then created the free-standing center section containing the four columns in the center of the room.



Above: Rendered CAD files by Art Director Luke Freeborn. We use both freehand illustration and computer software to design our sets.

This computer rendering helped us to visualize some of the elements three-dimensionally. Because of that, I changed the grating slightly, so that it was more vertical, which allowed us to see more smoke coming out. In addition, the pilasters on either side of it were stepped up to engage with the detail, to enhance the perspective and make the columns appear further away.







All the walls were designed to catch the light, especially the horizontal stone detail or "dado." The broken pieces and decay added the texture that brought out the shadow and highlights.

As usual, Jim Van Houten and his team of talented sculptors did an amazing job carving this set from styrofoam. Then the painters, under Chris Barnes, added the incredible life-like detail finishes, with several layers of paint and distress processes.

Everyone agreed that it was one of season five's best!

Left: We designed the mural to be an interpretation of the smoke monster, as an Egyptian sculptor might have seen it long ago. Obviously this is not a realistic rendition as such, but the idea was to give some feeling that this is where you might come to be judged, and that this has been happening for a long time.



“RADZINSKY KNEW THE TRUTH... PEOPLE JUST DIDN'T LIKE THE TRUTH.”

With his explosive personality and uncompromising attitude, Stuart Radzinsky's Swan hatch significance gave *Lost's* fifth season a wonderful, unsettling vibe. We were told in season two that the dried bloodstain on the Swan's ceiling was all that was left of Radzinsky after he shot himself. Seeing the infamous character alive and well in 1977 had fans – including the actor who got to play him – whooping with plot anticipation. **ERIC LANGE** kindly sat with *Lost Magazine* during the hiatus to reminisce on what was a thrilling season...

Words: Tara Bennett



K 3 - 10



Radzinsky! Dharma's strong, bespectacled scientific curmudgeon quickly became the resident hard-ass on the island, bent on figuring out LaFleur and his circle of friends' game. The tightly wound Swan hatch designer never exhibited the good-natured, hippy vibe exuded by his fellow team members, like Horace Goodspeed. No, Stuart Radzinsky definitely had some anger management issues back in the 1970s and he amply provided an all too human threat for the Oceanic survivors stuck in his time.

Luckily, actor Eric Lange is nothing like his *Lost* alter ego. A long-time character actor, he's appeared on many television

shows in the last decade, including *Cold Case*, *Boston Legal* and *My Name is Earl*. But Lange's standout turn as the angry Radzinsky has since thrust him into the limelight like no other part has before. Speaking with *Lost Magazine* over the summer, Lange chatted about his career, his personal affinity for *Lost*, and some of his own personal theories about how Radzinsky survives the Incident.

Let's start at your acting beginnings.

Was performing always your calling?

Eric Lange: I had always been an artsy kid and when I was in early middle school I was in choir a lot. In my freshman year of high school, we were in our own little school and there was no choir to join. A friend of mine



FAN REACTION

ERIC 'RADZINSKY' LANGE has been a huge *Lost* fan since the pilot...

"I feel sorry for anyone who has never seen *Lost* and then has to go work on the show. It's hard enough to figure out if you *have* been following it [*laughs*]! I don't commit to many shows – it feels like too much to keep track of. But when I saw the pilot for *Lost*, I remember

thinking, 'I have never seen anything like this on television.' I was an instant fan and completely devoted to the show for the first two seasons. When I got the job I went back and brushed up on all the stuff I had missed or needed to see again."



“I did a little research and thought, ‘Oh my... I have some big shoes to fill here. There are some fan expectations on the internet!’”

said he was going to a drama club meeting. I thought, “What the heck, I’ll go.” I met this fantastic group of people who were unique and interesting and confident. I thought it was a really rare group. So whatever they were doing to get there, I wanted to know more about it, so I started auditioning for plays. After the first musical that I did – when the curtain came down at the end of the show and I heard the applause – I was hooked.

What was your first play?

The first was a musical called *The Robber Bride Groom*. I don’t think I was cast. I was an understudy and got to do two performances. But it was a good fit. After that I was hooked and stayed in it through high school. I went and auditioned for colleges. It went well, and three months after I graduated I moved to LA.

Your acting resumé reflects a lot of television work. Is there a particular genre of TV show that you prefer to work in if you can?

Well, I just took work as it came. The work that has been coming is one-hour dramas, especially guest-starring roles. I like sitcoms, but I don’t tend to do as many. Frankly, I don’t watch as many of them as I watch the one-hour stuff. In terms of guest starring, a lot of them are procedural, so you are either the victim or the killer. Unfortunately, I have done bad things to many people over the years now [laughs]! But that’s what seems to have been offered to me and I enjoy doing them. I would love to get a little more into the film world, which is hard for everyone to break into.

With *Lost*, had you read for any parts for the show previous to Radzinsky?

I had been in to see [casting director] April Webster for other things, but I don’t remember if I had been in for *Lost* before. My manager called with this audition. Usually at a producer call, where you go before you get hired, there is a room full of producers and the director. But *Lost* is unique. It’s April Webster, you, and the person with the camera. It’s a really intimate little experience. It felt very low-key compared to the normal, big audition rooms. April reads very well with actors. The audition went great and they put it on tape. Two or three days later they called back and I got it.

Did the Radzinsky you read for end up staying relatively similar by the time you got the first script?

Yes, the character description for him was pretty dead on: a controlling mastermind who you’d →

BY THE FIRE

“Carlton joked with me on the set and asked, ‘Did you ever know you were going to be an action star?’ I said, ‘No, but I think I’ll be the first one that wears glasses!’”



✈ stay clear of. The name was different [on the audition script].

So you didn't even know you were playing the famed Radzinsky that made the blast door map and was the hatch mate to Kelvin Inman? No! When they called me and told me I got the part I was so happy about that. I think it was the costumer that said, "We need your sizes - it looks like you are playing Radzinsky." I did a little research and thought, "Oh my... I have some big shoes to fill here. There are some fan expectations on the internet!"

Since some of Radzinsky's story was already part of the canon, when you stepped into the role, did you get any notes on how to present him in person?

I remember my manager called [the producers] early on because with this arc that's already in the past, I wanted to know if there was some place where I needed to start.

Was it tough to dial in how combustible to be as the season progressed?

The thing that was interesting was that the very first thing we see him doing is building this model and Jin is shoving me around. He seems like an impotent guy; a little angry but not much power. Then I get the script for the next week and now he's really angry. Then the [script] after that, he's waving a gun around and then he's beating Sawyer up. As they wrote Radzinsky more and more as a powerful position, I had to keep adjusting my compass to justify it so it felt grounded. The worst thing you can watch is some actor yelling all day long, which I hope it didn't look like.

So he's really a misunderstood guy raving at people that refused to believe him?

Yeah! Radzinsky knew the truth – people just didn't like the truth. He just needs a course in social etiquette that's all [laughs].

The sequence with the bomb was pretty spectacular. How was it to play that big action scene with metal flying and the Jeep rolling into the hole?

It was like being in a giant sandbox with a bunch of toys. As an actor it was a blast. As a boy trapped inside a man, it was a ball for me! I mean it's tedious, as all those things take forever. When I walked onto that set for the first time I thought, "This is why I love *Lost*!" The scope and the scale: the rigging of wires, things flying all over the place, driving a Jeep that is being pulled backwards by a crane. It feels like a movie and it's not very often you get to be in a big action film. Carlton joked with me on the set and asked, "Did you ever know you were going to an action star?" I said, "No, but I think I'll be the first one that wears glasses [laughs]!" It was a great week and a half.

Of course the final season is still in lockdown, but do you think Radzinsky's story is over yet?

Well, they usually only show someone so bad if they give the audience the payoff of watching them eat their sandwich at the end like Keamy did. We watched him get blown away. And the thing about Radzinsky is that he eventually blows his brain out [in the Hatch], but a lot of people don't know that. The devoted fans do, but a lot of people I talk

to don't know. So I'm wondering if there will be a payoff to the awful thing that he helped cause. Jack Bender said at one point, "See – it's all your fault!"

Has your appearance on the show changed your day-to-day life at all?

Carlton warned me about that and said, "When you go back to L.A. you might have lost some

anonymity." I have been on 20 or 30 TV shows, and I don't think one person has ever walked up to me and asked, "Are you the guy on *Cold Case*?" With *Lost* it took a couple weeks. Then I was out one night and there were 14 or 15 people over the course of an evening getting pictures. So now it's a daily occurrence. It's very odd, but sweet. People are very kind. 🍌



READING THE INCIDENT

When he received the season five finale script, **ERIC LANGE** was thrilled but worried...

"I got the finale, and it was called *The Incident*, I was very worried – because the fan in me said, 'Damn! I know they are going to drop that thing in the hole and then end of the season! I'm a fan and I don't want to wait nine months to figure out what's going on [laughs]!' But the way it was going in the last episodes, every one was topping every scene. Reading the finale – which I thought was a spectacular script – I thought it's what had to happen."

AN ANCIENT REALM

After a spectacular underwater swim in the season five finale, we watched Jack emerge from a moon pool into a glorious, underworld of glyphs and ruins bathed in light. Part of what became one of the largest sets ever constructed on *Lost* – and television for that matter – Production Designer **ZACK GROBLER** talks us through the lengthy and detailed process that brought the caverns to life...

Words & Photos: Zack Grobler

Dark Territory

Left: A white card model built by Art Director, Tim Beach, Set Designer Bill Matthews, and myself. These quick models help us to communicate our ideas to the construction and other departments.

This model showed how the underwater tunnel they swim through was connected to the staircase leading into the cavern.

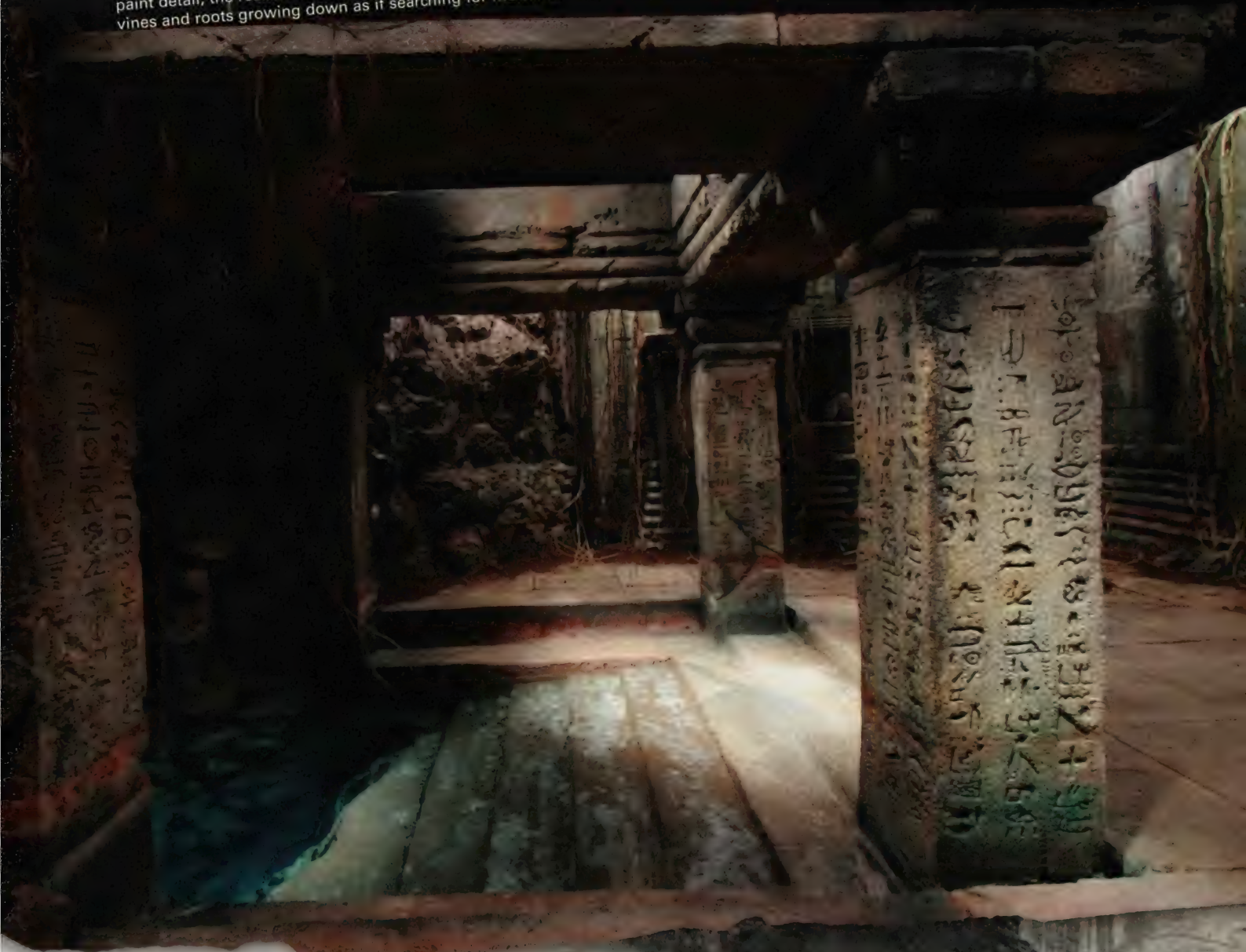
Below: All of this was constructed over a pool next to our main stage.





Above: The view as you come out of the water. We design our sets for specific shots and angles to allow the director to better tell the story. This model was really useful for these discussions.

Below: This view shows how the columns are part of the natural rock, as if they were carved into it. The magic is in the paint detail, the realism of water stains along the edges, and vines and roots growing down as if searching for moisture.



Dark Territory



The concept for this set:

The main access to the tunnels had been closed off, but another secret entrance existed through an underground cistern, that was a source of water from a spring. Swimming through the underwater tunnels we surfaced in a mysterious ancient cavern that led into the tunnels. We placed remnants of urns and broken clay jars to indicate that long ago, people would come and get water here.

Our cast said that they enjoyed this set and also their swim!



FROM EDITOR TO LOST DIRECTOR

It's something that many editors in television and film would love to have a crack at – stepping out from behind their monitors and endless footage and actually helming a sequence of storytelling. For the all-important turning point of season five *LaFleur*, long-term *Lost* Editor **MARK GOLDMAN** got to do just that, and ended up directing the Sawyer-tastic revelatory tale...

Words: Tara Bennett



THE OTHERS

In Hollywood, it's always interesting to find out how people in the industry came into their careers. Some make a beeline for the west coast with ambition and drive, and then proceed to harness some cosmic force of will to succeed in their chosen path – be it actor, writer, director, or crew position of choice. But those very lucky few aren't the norm in Tinseltown. You're more likely to hear a zillion other stories of how extraordinarily circuitous paths finally led to the dream job or opportunity, and only because undying patience was the tantamount virtue in realizing the eventual 'happy ending' outcome.

Lost Staff Editor Mark Goldman lays claim to one of those fascinating career stories as it's taken more than two decades for him to realize a life-long ambition of

making his directorial debut. It finally came on *Lost* when he was hired to direct the season five episode, *LaFleur*.

From his editing suite office at the Disney Burbank lot, Goldman sat down with *Lost Magazine* to share stories about his first adventure behind the lens as a newbie director in Hawaii last year.

As a graduate from Haverford College in Pennsylvania (also Daniel Dae Kim's alma mater), Goldman always knew film was his passion. "When I came out here 21 years ago, I wanted to do what everyone else wanted to do: be a writer, director, brilliant auteur – strictly features, of course," he chuckles.

Instead, Goldman got his creative foot in the door working as an assistant editor on projects as varied as *Puppet Master II*, *The Temp*, *Ride with the Wind* and the hit TV series *Angel*. In 1999, he was promoted to staff editor with the



"Elizabeth [Mitchell] floored me when Sawyer brought out the flower and she said, 'Is that for me?' I didn't give her any direction. She found a way to be reserved, but so charming and loving at the same time. It was breathtaking..."

episode *Parting Gifts* and overall cut more than 30 episodes of the series, including the classic *Smile Time*. When the series was canceled in 2004, Goldman was hired at *Lost* where his first episode was *White Rabbit*. Since then he's been an integral part of the *Lost* editorial team that's earned three Emmy nominations for the show.

But there was always that desire to do what he came to Hollywood for in the first place – to direct. As with every one-hour drama, *Lost* usually has two slots open per year to bring in new directors outside of permanent directors Jack Bender and Stephen Williams. For season five, *Lost* editors Steve Semel and Goldman threw their hats in the ring as potential candidates.

"Steve Semel really broke ground," Goldman explains about how they got their directorial assignments. "This was really the first opportunity [for us to ask]. We were finishing up *The Constant*, which was a good show for everybody. I said to the executive producers that if there is an opening, I would like a shot. It was lucky because I had worked with them for four years and they knew that I wasn't a total idiot," he laughs. "And I knew the show. They gave me a shot because of the work that they and I have done here."

Semel was up first with the episode *Ji Yeon* and then Goldman was assigned *LaFleur*. Goldman says he started his prep *really* early. "At the beginning of the season,



**LaFleur
Head of
Security**



“There was definitely a part of me that never completely lost the stars in my eyes about being on the set, directing and having these people I watch talk to me...”



I hung out in Hawaii for the two weeks with Jack Bender,” he explains. “Then I came back and I talked to lots of people: Steve, Jack, Stephen Williams, and a couple directors I have worked with here [in LA]. But I also knew that at some point you just have to go and blow up your face. I realized I could hang out with Jack all year long, and I could talk to every director who has ever shot a film, but until I am there on the ground, there are some things I won’t be able to ‘get.’ So by talking to other people who had directed, it was as much a ‘pep talk’ as to get some ideas.”

As Goldman then flew out to Hawaii for production, he says what he found he was most nervous about was meeting the actors. “The number one concern for me was how to interact with the actors because here in the cutting room, I do a certain amount of shot selecting. I don’t create the shots, but I do pick them. But I don’t talk to the actors at all here. So that was something I talked to directors about a lot: the best way to interact with them and communicate the ideas. In the cutting room, I can go, ‘Okay, let me find a place where they raise their eyebrow

this way. But if I say to the actor, ‘I need you to raise your eyebrow *this way,*’ it doesn’t work.”

Luckily, Goldman says his fears were assuaged in the very first scene he shot. “It was a hard way to start. The scene was at the well. They had time-shifted, seen the statue and then time-shifted back to the well. The very first thing I directed was after they were back at the well and [actors] are lying on the ground going ‘Arrrrgh!’ It was literally starting in the middle of a scene, which was hard and weird for me. At the first rehearsal, I was terrified and there was a lot of stuff going on and I’m trying to get my bearings. Either I called ‘Action’ or the A.D. [Assistant Director] did, and Josh Holloway notices the well and he jumped up, ran up to it and hopped in. Nothing had been blocked. It was just ‘let’s see what you do.’

“What they brought to the scene before they even had a chance to rehearse it astonished me,” says Goldman. “There was no, ‘Okay, what do I do? Run over there?’ They had it, and Josh had only gotten the script the day before. It amazed me what the actors brought to the scene just from their own reading of it. And it was great because then we could shift

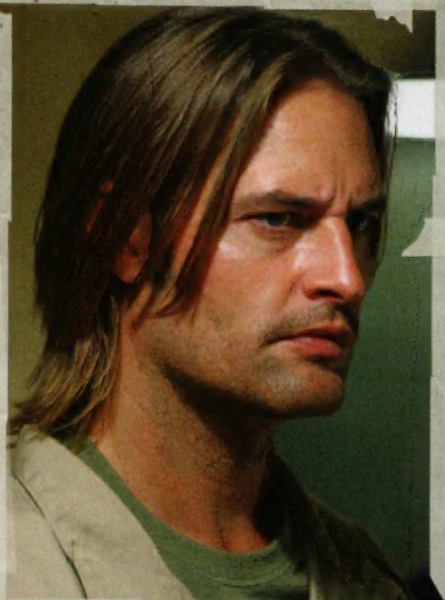
THE OTHERS

→ this and that and it was then a matter of trying different things. But they gave me something to start with. Now part of that is because they know their characters well, but these guys are professional. Acting is a lot harder than it looks and I knew these guys were good, but watching them do it, it sunk in even deeper. There is something about that ability, in front of all those people hanging about and all that chaos – it surely shouldn't work, but the way they just leap into it is really astonishing."

Goldman says he was also blown away by the talents of the Hawaiian crew. "They were all awesome and welcomed me. And I found out that being an editor is great preparation for being a director from a storytelling perspective," he explains. "But from a production standpoint, like what goes into getting something shot, I don't have that experience. I was a production assistant 20 years ago. So the producing of the film, in a very hands-on sense of production, was what I relied on everyone else for."

"Now, I've been telling people that starting out with this show was a big advantage and a big disadvantage," Goldman smiles. "The big disadvantage is that any mistakes you make are going to be seen by a minimum of 10 million people. It's not a small independent film or like a straight-to-DVD film. I didn't have that luxury. Plus the stakes are high. The pressure to please Damon and Carlton is not just because I want to do a good job, but because their necks are out there. Ten million people are watching *their* show and they are the ones on the frontlines. It was intimidating. But the big advantage is that you have a good crew. I was floored by the crew. Again, I knew they did a good job. The fact that we would get the equivalent of a feature shot in a few weeks is astonishing. But to watch the details, it's like *really* seeing the details and it's remarkable. My A.D. Richard E. Gershman and Ed Pei, the D.P. [Director of Photography], were tremendous support. Duane Manwiller and Steve Adcock did most of my camera operating and they were awesome. So I found out that my job is to have general ideas and then they make suggestions and then I say 'Brilliant!'"

LaFleur ended up being arguably one of the most pivotal episodes ever for Holloway's Sawyer as his three-year stay in 1970s Dharmaville finally brings out the honorable leader and man that had been hiding in him all along. It also introduced the relationship between Sawyer and Juliet that on paper seemed implausible, but once acted out in the episode, thoroughly charmed everyone.



"I got the relationship right away," Goldman says about the pairing. "I could see how they could become a couple. Carlton and I talked and I compared it to Tracy/Hepburn.

"The morning of the first shoot I then introduced myself to Elizabeth and we talked about it a little bit."

On their first day of shooting, Goldman says they went through all of the early scenes that led to the big reveal about their romance including the scene on the dock where Sawyer basically asks Juliet to stay and watch his back. "When we were working on that scene, I said, 'You can have fun here.' And they did have fun with it and it went really well. I think it allowed them to find some chemistry that didn't have to manifest yet. I remember Elizabeth walking down the pier after shooting that and her saying something like, 'That was

fun. This is going to be good.' By the end of the first day, she had gotten it too. Elizabeth also expressed it was fun working with Josh. They both have good senses of humor and that is something you can bring in to help the chemistry natural. A lot of it worked because of the way they interacted with each other, finding the charm in each other's character."

So when it came time to show their friendship had bloomed into a real love, Goldman says it clicked to everyone that this pair was right for one another. "I did talk to them about how it's a relationship about equals. Both are very smart, both are sassy, but both equal. What happened between 1974 and 1977 is that they really grew to respect each other. As much as they are incredibly different people from very different backgrounds, they just respected each other. What was interesting was that when we were shooting the scenes in their house, we were all in agreement that what was great about the relationship is that it was mature. It's the first time Sawyer's ever had this experience."

Goldman says with Kate it was all about passion, but with Juliet they shot the scenes illustrating their interaction to mean something more. "We had a big discussion about how much of a kiss there should be," Goldman says about the couple's first on camera lip-lock. "I think Carlton wanted the kiss to be a little more passionate. I felt like



this was not a first date and it's not Kate/Sawyer. I wanted it to be loving and passionate in a relaxed way. [Josh and Liz] were on board with it and agreed. Also they brought that to the house at dinnertime. Elizabeth floored me when he brought out the flower and she said, "Is that for me?" I didn't know how she was going to say it and I didn't give her any direction. She found a way to be Juliet and reserved, but so charming and loving at the same time. It was breathtaking. They are so good that when it comes to the finale. It's really tragic because you are really rooting for those two."

It was working on scenes like the ones with Holloway and Mitchell that Goldman says helped allay all his fears about working with any of the cast. "The great ending to the fact that my biggest concern was how to deal with the actors was that for me that was the most rewarding part." He says all of the cast were easy to work with and he cherished getting to have a creative give and take with them for each scene.

As an example, he says, "The interesting thing about Sawyer's character is that he is in a new position. He is the leader and it's the first time. I said to Josh at one point that he takes command and control because Jack is finally not around. Locke is not around. He's finally gotten all these crazy guys out of his way and he can now be the leader. But Josh said, 'Yeah, but I think I am reluctant to take

on that responsibility! And that's where you get to the 'let's see what happens' between the director and the actor. As a director, I have complete respect for their knowledge of the characters. So you have to decide what is

"The night in New Otherton when all Hell breaks loose? The rain came and went, and then came and went some more. We had a 14-and-a-half hour day. I didn't even get to the villagers running around until 2:15am..."

more important and perhaps Sawyer was more reluctant, so you go on to fry bigger fish, which was the relationship with him and Juliet. Josh had a good sense there was an arc there."

Goldman laughs and continues, "You know, it's like I watch this guy on TV every day so he's like a movie star for me too. So to be on the set and having him ask what I think or for him to say, 'It's better to go this way' – it was really fun. There was definitely a part of me that never completely lost the stars in my eyes about being on the set, directing, and having these people I watch talk to me. It was like, 'Oh, Sawyer's talking to me!' But he and Elizabeth were super

awesome. They both have their feet on the ground."

Of course, the entire experience was all about the learning curve, and Goldman admits there were some hard lessons to swallow. "My last two days were going to be Monday and Tuesday, but Friday morning I was talking to the transportation captain and he told me about my shoots getting canceled. We were going to shoot all the stuff with Paul getting killed and finding Faraday after Charlotte disappeared inside a state park. But then there was a mudslide the Thursday before we shot. They didn't have time to come up with plan B so my last two days got canceled! The scenes got picked up along the way by Stephen or Jack."

Yet Goldman is quick to add that the positives outweighed any of the negative by leaps and bounds.

"It was a crazy experience. Was it everything I wanted to be? No, because you have to make your mistakes and nothing ever goes the way you want. The night in New Otherton when all Hell breaks loose? The rain came and went, and then came and went some more. We had a 14-and-a-half hour day. I didn't even get to the villagers running around until 2:15am. Everyone was tired and it was stressful. It was a lot of hard work, but it was still great.

"And I learned that the director deserves credit, but we are riding on the shoulders of lots and lots of other very talented people." ▴



Black Box

Oceanic 815 Flight Recorder

“...SOMEONE’S OUT THERE!”

Our very special Black Box Recorder contains exclusive extracts from *Lost*'s shooting scripts. For this edition, we thought we'd revisit a tense, heart-racing moment from season one that defined 'edge-of-your-seat' drama: it's a race against time for Jack and Boone in *White Rabbit*, written by Christian Taylor...

EXT. BEACH - DAWN

JACK snaps out of a DAZE -- maybe half asleep. Finds himself sitting on the beach. And right now CHARLIE is running towards him, FULL TILT --

CHARLIE

You've gotta -- someone's out there! The current! Someone's --

Jack gets to his feet, as DISORIENTED as we are --

CHARLIE

-- Someone's out there!

JACK

What?

And Jack is instantly ALERT. Because Charlie is gesturing towards the OCEAN

CHARLIE

I woke up -- I don't swim and...

But Jack is already SCANNING the water in the dawn light. And GODDAMMIT...

There IS someone out there. Really FAR OUT THERE. We can JUST make out an ARM frantically waving for help as...

ADRENALINE KICKS IN. INSTINCT TAKES OVER. And Jack is PULLING OFF HIS SHIRT as he sprints for the water and he...

DIVES IN. And we go with him into --

THE OCEAN

As Jack's arms CUT through the water -- his face emerging every ten strokes to take a GAPING BREATH -- a machine as he POWERS towards --

THE PERSON OFF IN THE DISTANCE -- struggling to keep their head above water -- still so FAR AWAY --

And we're MOVING TIGHTER on Jack with every stroke -- his purpose SINGULAR -- and he's closing that distance, but --

The victim DISAPPEARS under the surface of the water.

And we're WITH JACK in the ten seconds it takes to get to the spot where they went under -- he takes a DEEP BREATH and DIVES underneath the surface after them --



And we wait. And WAIT...

Waves. Ocean. NO ONE. Then -- Jack emerges, GASPING for air! But ALONE. Takes another RAGGED BREATH as he --

DIVES UNDER AGAIN. And this time we sit on the surface even longer. BEAT. ANOTHER BEAT. How can ANYONE hold their breath this long? And just when we're counting Jack out --

He EXPLODES to the surface! And this time, he's got someone with him. We recognize the victim instantly --

It's BOONE. COUGHING up water. GASPING for air. But ALIVE.

JACK

Deep breaths -- c'mon, man -- relax
-- you're okay -- deep breaths...

And as Jack wraps him into a CROSS-CHEST CARRY and begins to swim back to shore, we're CLOSE ON BOONE. Completely SPENT. But his lips are moving -- trying to SAY something. Too weak. But he WILLS HIMSELF to do it. And finally --

BOONE
Did you... get her?

JACK
What?

BOONE
The woman... out there... I was
trying to...
(focused)
Did you get her?

WHAT?! And Jack instantly turns back away from the shore, TREADS WATER with one arm, holds Boone afloat with the other

JACK'S POV - PANICKED. HANDHELD. Scanning the ocean from side to side -- How could he not have seen...?

Because there -- ANOTHER hundred yards out -- IS A WOMAN. And she is about to go UNDER.

BOONE
You have to get her --

JACK
-- No -- Current's too strong
-- You won't make it back...

BOONE
LEAVE ME.

Here's Boone. Exhausted. A sack of rocks in Jack's arm.

And there's the WOMAN. About to dip below the surface. And so far away we can't even make out her face.

So it's Sophie's choice here, folks. And we --

SMASH CUT TO:

THE BEACH

As Jack heroically PULLS Boone out of the shallows and to the safety of the beach.

Some of the OTHERS (MICHAEL, WALT, SUN, HURLEY) here now -- CHARLIE and KATE splash into the water, wrapping their arms around Boone --

And as soon as they relieve Jack of the burden, he is already turning back towards the ocean --

KATE
Jack!

JACK
There's someone else out there.

A MOMENT. Jack was spent before he swam out to get Boone and back. But he's going to go back in. He's GOT to go back in.

And Kate knows it.

And time resumes as Jack DIVES back in -- Arms, legs, heart, mind... all furiously dedicated to saving that woman...

But we stay HERE. And we're already PULLING BACK and UP. OVER the gathered crowd at the shallows so all we see is --

JACK. Swimming out into the ocean. A single figure cutting through an endless expanse of BLUE. And he can swim forever, but it's painfully obvious to us...

There's no one left to save.

END OF TEASER

